M1608
Group IV/New York
June 20, 1969 Friday

Part I

MR. NYLAND: When I'm on time or perhaps a little earlier, then there are late-comers, huh? I wouldn't say from now on we'll be always on time. But the reason I'm on time today because when I go to this building, John and I were walking from the car, we felt so wealthy and you know, well-to-do and entré, and almost expected the guard to say - you know why, George? We have now a parking place.

George Simich: I thought so but I didn't dare to say it.

MR. NYLAND: Yah, you didn't dare but, of course, it is true. And it's right there in front of the building, and nobody can take the car away. We don't have to run round to look for places. All we do is to - there it is, you know? We walk up and there as I say, how do you do? So, thank you, Georgie.

Last night in Boston, we drove up in front of the house. Some of you may know it, and we were on the other side of the street, and a lot of people waiting because the key, someone didn't open the door yet. So there they were, thirty or forty people waiting outside. It was just about five minutes before the time.

So, I sat in the car and while someone opened the door and they filed in, I looked at them. And, let's say, regular Boston people. I don't know what that means, but in any event, they were there and came to the group. And by looking at them, I got a strange kind of a feeling. And I asked myself, why do they come? And that carried over until a little later when I sat in front of them and then I watched their faces, how they sat, how they were, how they were dressed. I would almost say what kind of hair they had. And it occured to me how little do we really know about the inside of people. And where is it that we could actually judge about a person's inner life.

And I started out by saying, why should I talk to them? Half of them, I'm sure didn't know me. I surely didn't know them. And they may have heard, and maybe they came out of curiosity. It was a little bit of a semi-open meeting. So, several people were quite welcome and could come, could be invited. And those who invited them, or whichever way they heard, perhaps you can say, they were responsible. But also those as friends, what do they know about the knner life of their friend? And I start to explain that Work has to have something to do with that what is essential in life. And that it is not just any old thing or a tea party, or similar to reading a book, or having a nice little discussion, including sometimes going to church. But that there is something that should be in a person if they want to hear about Gurdjieff, and of course, if they want to hear about Work on themselves. And that for me, the accent becomes more and more, what is the use talking? What is even the use of having a little lecture? Or what is it that I would expect when I look at them, and how will I know where they live?

You can say, one can become a little sensitive, and with a great deal of worldly knowledge, or at least having associated with a variety of different kinds and types of people, and maybe acquired a certain amount of psychological insight into their forms of behavior, so that a person already can be judged by the way he stands. And I started to think, how is that possible for anyone to read a person's inner life? I think it is possible, but it is a very difficult kind of language. And simply, one goes very easily astray by a judgment which may be at first sight one way, and afterwards a little differently. And can one really remain fair? And who is the judge of saying, for you, Gurdjieff cannot have any meaning and you shouldn't really come. And that is what is the difficulty.

Here we claim to try to develop something within. In the later part of the meeting, someone asked a question, and I had him try to define what is Work. And he beat it around the bush a little bit too much, and so it was a give and take, a little of extracting from him what he really meant by certain words and trying to help him to define and to become clearer about the aim for himself, or the meaning of Work, or in what Work really consisted and what he had to do. So that it not remains an ordinary curiosity, and sometimes very effective if one is affected by it, and you have a feeling that there is something and you hear it. And also you feel it, maybe deeply, when certain truths are stated or certain logic is given and it looks right.

And then what takes place after that. Because here this person had been coming to the groups in Boston for a year. And his particular way of explaining what Work was, was really infantile. And I felt so sorry. And then, of course, I looked at the group. And then the group and the faces they had, and the expression or a posture, or if they spoke, the way they talked, and the different forms of behavior that we are familiar with when one Works on oneself, one of the five. What is really the most important for this question of inner life? And I came to the conclusion that it can only be the expression on one's face.

And it is true that when one talks to one, to a person, and you say certain things, that the face starts to change. A little bit of a remark, immediately some muscle in the face contracts, or the lips are a little apart, or there is a little bit of a smile, or a smirk, or some kind of an unbelief, or something that you call surprise, or whatever it is. And that the language of the face is really the language of what a man is. And that in this kind of a language, you have what you call a high language and a low language.

I don't know if you know what that means. There are certain languages with some cultured people, particularly, we still have a remnant in German where there is still the difference between 'du' and 'sie'. Sometimes in French it is used. We don't, in English. Everything is you. But there are whole languages where there are two kinds, a high language with its own words. Malay, when it is spoken correctly, is one of them. Javanese is probably one of the best. Not Japanese. Javanese. It means that the aristocracy, those who are educated and have a certain standing in the community, speak the high language to their servants. And the servants speak the low language to those who are above them. And the conversation is then, you might say, two-fold. Two kinds of languages about the same concepts, but expressed in a different choice of words. Of course, it illustrates the difference between the higher level of aristocracy, or education, or a certain amount of standing that they have in the community. And those who do the ordinary coolie work, menial, cleaning up, etc. In any event, they among themselves, this distinction, which sometimes still exists in England where a servant knows his place and where there is still a little adherence to the lords and to the aristocracy in general. And sometimes as I say, remnants exist. But they have not been maintained in the form of a language like some of these what we call every once in a while primitive people, who are in reality much more educated and much more adhering to that what was principally correct than we.

And so it is with the language of the face. We call it simply, facial expression. And the differences which are not easy to distinguish are the expressions of the face which come from the superficial coating of oneself which are quite superficial. They are skin deep. They have no particular substance and they are for the 'bon ton', or whatever it happens to be that a person happens to be in, in the surrounding when the surrounding and the exchange of ideas between several people, a group or two

people together, is not very deep and it's just ordinary blue sky talk, of something, how nice this and that was and that the play was beautiful and so forth.

That kind of an expression on the face when such words in a superficial language are used, are a different kind of a grouping from that when a face becomes serious and wants to say something essential, by means of words. Sometimes the tone of voice in a word and what is said can be an indication of how deep and where it came from. But it is not flexible. Not enough flexibility that one can manipulate one's voice sufficiently to indicate. And also the hearing, that is the people who listen, do not recognize certain differences in nuances of a voice. But they cannot help seeing expressions on faces. And if they only could study it and find out from that language what is really motivating a person, they will use less and less words. Words will not be needed. And whenever they are used, they will not be misunderstood.

There is a tremendous advantage in learning the language of a facial expression. And if one once starts to discover what takes place on a face when a person has experiences. Then even from a distance, one can have a judgment. And one can find out what is actually the motivation; where it comes from; where is really the source; and to what extent has a person the ability of expressing it.

This question of expressing a language by means of the face depends, of course, on his flexibility. And there are, of course, people who are already crystallized, where the face is not mobile anymore. Or where perhaps it never was, because their education may have brought them face to face with certain conditions in early life where they then were judged in accordance with whatever they had done, and when they didn't like that, they became drawn within themselves, and their face, as it were, closed up. So that now they can walk around with a poker face. And there can be all kind of turmoil of an emotional kind within them and no one will know what actually is taking place.

Such people are to be pitied. It is also to be pitied when a person is much too facile in expression. Because much of that kind of language belongs to the acquired characteristics which are acquired during one's lifetime as a coating. And they have very little to do with an essential biological quality, or even they don't have much to do with the essential astrological configu ration of such a person. They are not part of the type. They are part of the outside world. And they are part that belongs to the reacting quality of a man. The further one goes away from the skin, that is the surface, the more it is possible for a person to be really what he is and to be less an actor, less hypocritical, more genuine, and because of that, of course, more reliable.

In Work, one starts to uncover, gradually, the possibilities of flexibility. They are not there overnight. They have to be studied and exercised. A person has to dare to show what sometimes takes place, particularly when he is by himself and no one has to watch his face. And that is where he learns this kind of language. Together with his voice, flexible as it may be, the face becomes the most important part of that kind of a language. And it is necessary every once in a while for a person, who is in Work, to express certain ideas, not by words, but by a feeling which then is taking on the muscular tensions of the face alone.

Now it is not only the face. What belongs to the face, of course, are the eyes. And it is through the eyes, when someone is touched, that there is a certain recognition which becomes then visible and sometimes we say, it lights up in an eye. That is, when one receives from the outside world certain things that effect a person emotionally. And the reverse is also true, that whenever there is an emotional state, such a person can use his eyes for the expression. I've mentioned this -not

perhaps once, maybe a few times in some meetings, and then immediately a person will want to know, what is this language of the eyes? So, I want to explain that the language of the eyes is higher mathematics. You are not at all able to even think about what is meant, let alone do it. So, we forget about the eyes. But we do know about the expression of the face. That is ordinary geometry. That is an ordinary A plus B, plus C. And that I think, a person can learn.

Now, the reason I say this, is simply that we use words too much. And because of that, we don't know what silence is. Because we are afraid that someone will not know what we really are unless we explain it. So, there are two reasons why this language of the face becomes important. There are more than two reasons. But the important ones are, that it is a language of its own which belongs to one's feeling, and can be utilized for emotional states. And the second is, that by not using words, one has less chance of being misunderstood, and also prepares oneself for the possibility of an exchange, in silence, by having a language which can be understood without such words.

Words lead us so often astray, because we do not know exactly what that language is, even in words. And the definitions of certain words for different persons is, of course, dependent entirely on his or her associations with that word, and they are undoubtedly the different words, or each same word has a different connotation for many people. Because the associations are different. And when you look up a word in the dictionary it is obvious. But with the language of the face, it is a different thing.

There are certain things that can be classified as categories. Certain muscles belong, as it were, as if they are letters. And they are used for very definite

purposes all the time. And that it is a human quality to use the face as a language which, as a superficial language, is fairly easy to read. But the interest of Work is always to touch that what is inside, within oneself, and one's inner life, and the conditions of an emotional state. And if one now wants to really touch a person. If one actually wants to be serious, and if one, in the expression of one's face, wants to convey the meaning of what is being said or felt, or the way one is as a level of one's Being, the face will give you a chance of a universal language.

It is free from words. You have to learn certain characteristics. You have to see what are racial qualities. You must know that a face changes because of the climate. A face also changes because of age. But there are certain ways by which one can distinguish that when you have a number of faces that you are studying, including your own. And it is very interesting to try to express certain emotional states, when you experience them, not when you think of them, by means of your face. And then, Work can help you to accept your face as it is. So that the facial expression as a study of one of the means of creating an 'I' and maintaining it, becomes then extremely important. And it's always forgotten.

In Work we emphasize and we start out many times by observation of movements. Sometimes to that is added a posture. Gestures, of course, are a form of movement. And the tone of voice is limited. Moreover, in the tone of voice, the identification is so tremendous that you very seldom can be impartial to the tone of your voice. But with the facial expression, it's quite different. And that is why I mention it, because it is the most forgotten form of behavior, and I think it is the most useful. Because you can use this whenever anyone is present. It does not make any sound. You can still sit in a company of people, and be aware of yourself, your face, your 'I' aware of your lips; whatever it is that is a face doing; whatever the tensions are, without having to give an explanation to anyone. So, you don't have to make a noise, I say. This is one advantage.

The other advantage is when you become aware, that is, you must understand now, when 'I' becomes aware of your face, and 'I' accepts the kind of expression it is. And you are awareof how that face is, without looking in a mirror. So it is an awareness process of a realization of the face existing in a certain condition. Then you trace: where did that expression come from? If it is surface, you can try to deepen it. It has to do with your feeling. If it is deepened, it could become an emotional state in which then your face will express the stateof your emotions. And if you practice this, that what is the expression of your face can become the expression of the level of your Being. And that is why I say it is important, and that is why it is the kind of thing that one can continue to do for year after year. And you will discover that your face, when it remains flexible, does not crystallize out as yet, and still is sufficiently pliable because the old age has not yet made leather out of the skin, that then your face is a language which I call the forgotten language. And it belongs to the possibility of the expression of an emotion in a form, material form, but almost not of this Earth. Because the face itself, as skin, is only skin deep, and the movement of the muscles, when they contract, or whatever it happens of course, is directed from the head, and sometimes by habit, sometimes by the body itself, but they are related to your emotional state. And for that reason, it is independent of this Earth.

If you could conceive of an expression of the face without a form of the face. If you could see the content of an expression of your face without having to take that what is the face and only taking the expression itself, then you will find life.

I've talked many times about the possibility of separation of an emotional body from the physical. And I've said it is necessary to learn the language of an emotional kind and it's for that reason that I mention this. It is the beginning of a grammar of

that language. As I say, that what are certain muscles on the face, are the letters of that language. And what it has to become, is to be able to make words of a facial expression. And after sometime, you can even make sentences. And after that, one makes concepts. And after that, one is free.

To the new language. (toast)

Part II

MR. NYLAND: So, there's another week. Friday. Do your measure your life by years, or by weeks, or by days? Depends a little bit on your maturity, not necessarily your age in years. When you start to measure it in days, you have a very definite aim. That is, the aim of your life which extends over some years has been condensed and it now applies to the day. In between is the week, and we live from Sunday to Sunday. That is, because economically it is easier, because we have a free day, maybe two free days. So there is logically, because of the arrangements we have in ordinary life, there is some kind of a pause and you have a chance to look back, or to look ahead, or to make plans, Monday, Tuesday, etc. But that is only a stepping stone because that comes throughout. And before you know it, the weeks have gone into a month. You have to pay the rent. You have to see what is left over as a balance in the bank, and maybe you have overdrawn your account.

But that is ordinary life, ordinary existence. Everything in ordinary life falls gradually into a certain place because you get acquainted with it. It takes a little while sometimes before you have a place, and for any length of time that you stay there. But you still have a chance, that if you don't like it you go somewhere else. And, of course, for your ordinary existence on Earth, one learns gradually how to

to behave, and what is right, what is not so good, where you get into the arms of the law, where it is that you want to avoid so-and-so because they affect you, etc., etc. It's your life. It's fine. It's sometimes quite lovely and very beautiful. And sometimes it's horrible. Sometimes it's boring. Sometimes you don't know what to do. You've lost hope.

It is at the time when you lose hope that you start to pay attention to the days. When it is over a year, you do not mind if it's still a little hopeless. But very soon it becomes a daily task, what will this day bring for hopelessness? And that's also the time when one wants to consider not one's ordinary life on Earth. That belongs to the questioning attitude that a person should have when he first discovers that there is something in him which he knows himself and no one else knows. And where it is sometimes extremely difficult even to talk about it because he is afraid. He cannot be understood by others. It's his private life. Even if he prays, it is in private. Even if there is no prayer, there is sometimes a sigh which he doesn't want to have heard by someone else. That is where he really starts to think; there is a year; there are the months; there are the weeks, and today, and particularly when he then gets up in the morning, and he says to himself, What for? Why should I wake up?

Who is now so late? Who is this?

Reply: He went to take care of the door.

MR. NYLAND: Huh?

Reply: He went to take care of the door buzzer.

MR. NYLAND: Oh, oh, did they buzz? All right.

He starts to consider if perhaps there is something else that can solve this problem of a daily occurrence of hopelessness. Because he doesn't want

to live that way as a man. He doesn't believe that it is necessary to remain hopeless. He knows that there are certain times where there is that kind of a state. He also knows that it will go away, but how does he make it go away? By telling himself that he should become active. It may take some time before he even finds an activity which is suitable. And it is at that time he starts to consider his days. And then he starts to make plans for that day. A day's plan is over at the end of the day. So, of course, when it is not fulfilled, you have a chance to do it the next day. Also, if it was not right, you can change it the next day. It becomes very flexible. It has nothing to do, practically, with the particular aim that has to be done today and tomorrow and the rest of your life almost. It is only a day in which you have time, in which you have energy, in which you hope that then the hopelessness will disappear. Then you can do something during that day that is worthwhile for you. And you must stay with that day only. Not necessarily extend it to the next day. But in order to get rid of the hopelessness, something must be introduced of your inner life.

This is a very practical suggestion for persons who go up and down, who are not to be counted on, who do not know how the next day is going to be because they don't make any preparation the day before, and they kind of hate to wake up, and they don't know why they should even get out of bed, unless there happens to be an office that they have to be at at a certain time; or that it is necessary for them to take a long trip before they get to an office and they are employed day after day, that, of course, is a special kind of a case. And then you don't do it for yourself, you do it for the money that you have to earn. And that really, I would say, doesn't count.

I am not talking, also, about those days like Saturdays and Sundays which are free days. And how does one spend such a day? And for what day do you make a plan? It's easy even when you have the Barn, because then you can say the Barn

will take care of it. And the Barn will make a plan. All I have to do is to go to the Barn, and then someone will tell me what I should work on. But, you see, that's not the way to come to the Barn. You come to the Barn because you have an aim for yourself at the Barn. And you want to make a plan for Saturday, and a plan for Sunday because those are your free days and you have freedom to spend your energy any way you wish. No imagine you come Saturday, tomorrow. And you come now for the sake of establishing within yourself something that you could consider hopefully. So that all the different drudgery of the week, or the hopelessness that may have appeared, now can be left for the week. And you have a day in which you are going to make an attempt to have hope.

What is the hope for? Not for ordinary life, because that you already know, and you know it hundreds of times. You have lived through it, and ordinary life has caused you to be hopeless. So there is nothing to be expected from ordinary life. A day with a plan, if it is in connection with getting rid of your hopelessness, has to have something very special. Sometimes we say that such a day is a day as if you will not live the next day. As if you will die and you want to do that day what you think you ought to or should have done in your life. It usually would end up that you don't know what to do. And the day is spent in not spending any amount of energy in any direction for fear that you may not do the right thing. And if you actually believe that you will die, at the end of such a day, you will be alive.

At other times such a day can be a day of simplicity; of allowing yourself only the minimum of activity, the minimum of speech, the minimum of food, the minimum of talk, the minimum of expenditure, muscular or in the forms of energy. But a constancy of Work.

Such a day can also be used by the introduction into your activity of part of your

inner life to the extent that that is flexible enough. So that then what you do, you do whole, complete. What you say, you mean. Your attitude towards others is honest. You also consider those who are around you as if they belong to you, as if you are part of them, and part of a group, if you happen to work with a group. That's a very good way of spending the day.

The best way of spending it, is to ask God to be with you. And this requires a very special attitude. Because God is not always willing to come. Whatever that now means for you, and whatever that kind of a concept really conveys , because here is a word, misused and used, understood and misunderstood, and certainly for all kind of purposes, useful for some and not useful for others. And you use it for yourself in a way that you have been brought up, or whatever the connotations and associations are, whatever you think God is as a person or non-person, as an ethereal quality or quantity, of that what is non-matter, that what is spiritual, that what is Infinity. Whatever it is that you consider this God. When it is something not of your own. It is something that is outside of you. It is something that exists because otherwise you wouldn't even use the word God. It is something that can penetrate into you because it is that way as matter being able to enter like ether or x-rays without obstruction of any kind of material solidity that we know.

(Side Two)

And it is also as if that as the presence to yourself creates for you an aim. That is, you see yourself then in a different light, as if during that day God wants to be with you because you make an attempt. It is not an attempt at being holy. It is an attempt at being whole, of real complete. To whatever extent you can co it, whatever extent all three centers can be connected, in whatever it is that you

have to do it, put your heart into it. Use, of course, intelligence and dexterity. Then you will become a man in a certain replica of that what God recognizes because he knows unity since his is One. And he will recognize you in your attempt to be One, and if possible, One in His eyes. You look at life that day, as if you have the eyes of God. It's a way that is really a little different. You have to imagine something that is like God, and now you imagine that that is using your eyes and looking at the world.

You see, this is Work. Because when I now say in the eyes of God, I can only handle one. There are two in a man: one is the little 'I' he creates. The other is the ('I'/eye) of his Magnetic Center. Those are the two eyes of God, who have to focus together and, as it were, like an ordinary vision, become one. Because they concentrate on one thing with the rays focusing on one point. They focus on my body. It is then as if this little 'I', as part of God, is actually present to that what I am, and is helped for the focusing by means of that what is life within myself. So here I have the two things: one eye is necessary for the vibration rate, to establish the fact of existence. The other eye is needed for the deepening of that what is observed. One eye gives the color of things, the other eye gives the chroma. One eye gives the voltage. The other eye gives the amperage. And it - these combinations of quality and quantity, of those two things which always belong together, induction and deduction, which will give a perspective to the totality of myself, even if one eye is just observing and the other eye is just deepening. The two of them together are like stereophonics. They are pictures which are put together and you look at with two glasses, you know, those old things, so that then the photograph becomes depth. It is when you listen to a good stereo recording with two ears, and it is as if the sound is all around you and in you and not in your ears.

The picture that one has when one walks with God is that of truth about oneself.

And that's why I say it is the best way of spending a day. It is difficult to learn. And for that, several of the other days have to be tried out also. Whatever it is, in simplicity. Whatever it is as the possibility of unity for oneself; whatever it is as the recognition of life in someone else; whatever is involved in consideration and sharing; whatever one wishes to do regarding that what is then attractive to one, and what then appeals and in which then one can pour part of one's own life. Whatever it may be and what form it takes on, as if, when there is a free day I have the whole gamut of possibilities for myself. I make out of seven days such possibilities, or rather I would say six days only and the seventh day, I walk with God; and at that time I see what has been created. And at that time I can even rest. Because I have worked in the vineyard of the Lord and He then comes and opens the gate for one moment. He says, look outside. You thought the vineyard was all there was to it. Look, the whole world is there. You thought that your life was the only life. I will show you from the mountain all lives existing. But you must learn first that life that exists in others is similar to your own. And then on a day of days, one realizes that all life is eternal.

It's a very good thing to come from a year to a month and a week, but what counts is your day. And how will you spend the day? And for that, each day repeats itself in a fairly short time span. You might say, thank God that the Sun goes around, or rather that the Earth revolves around itself, its own axis, so fast. It is as if, when you are young and you are asleep during the night, you cannot believe that you went to bed at eight o'clock and woke up at eight o'clock and that twelve hours had passed.

This is the state in which a person who wakes up consciously looks at his day spent in unconsciousness. He cannot believe that he has slept that long.

I hope you have a good weekend.

End Tape

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